

ARTS and CULTURE

Grass News

By Bob Buckingham

It's spring term and hopefully we'll find those closet pickers outside the classroom window jamming and giving us something to listen to besides the incessant chatter of the faculty. Until that happens here are a few records that may interest you.

Byron Berline, **Dad's Favorites** Rounder 00100

This is a long overdue album. It has been thirteen years since Berline's last solo lp. Not only does this lp showcase a brilliant fiddler, it works with novel ideas in the banjo fiddle mold. There are five banjo pickers including; Alan Munde, John Hartford,

Larry McNeely, Doug Dillard and John Hickman. Two cuts feature banjo trios, **Ragtime Annie** and **Arkansas Traveler** - while another pair of tunes, **Redbird** and **Birmingham Fling** feature fiddle, banjo and bones.

Berline's Texas style has always been flashy and **Lime Rock** and **Grey Eagle** emphasize this side of his playing. Rags and waltzes are considered the ultimate test of a fiddler's skill and Berline proves his worth on **B & B Rag**, **Stone Rag** and the beautiful **Sweet Memories Waltz**. Especially on the latter, Berline's double stops abound in seeming endless variety.

This lp feels much like the old *Country Gazette* at its best. Some fine guitar by Dan

Crary adds a nice dimension to the album.

Harry Sparks Sings Hank Williams, County 759

Tribute albums are numerous in country music especially honoring such early greats as Jimmie Rogers, Bob Wills and Hank Williams. Here Larry Sparks, a fine traditional bluegrass singer in the Stanley mold, and some excellent sidemen step out to create the sound of country music from nearly thirty years ago. In a time when most country lps feature choruses of violins and voices along with electric instruments and pianos, Sparks uses the traditional acoustic band of guitar, mandolin, dobro, fiddle and bass.

Williams stamped his songs with his personal style and even though he may not have penned them they became his

own. Sparks is also capable of such feats and without copying Williams vocal style, Sparks is able to convey the essence of the song. Where Williams voice is anguished almost crying at times through the tortured lyric, Sparks sings in a plaintive voice, haunting in its lonesome resignation. Sparks phrasing provides the right contrast between blues and mountain vocal qualities giving him a wide range of expression. The lighter side of Williams is expressed in **Dixie Cannonball** and **Mind You Own Business** while the darker side is conveyed in **I'm So Lonesome I Could Cry**. Sparks understands the irony of many of these songs of which **No One Will Ever Know** is a fine example.

I Saw the Light is done instrumentally and every one gets in a couple of good licks. Sparks is not one to play a lot of

guitar solos, but each one reflects his mastery of the instrument. The sidemen include the original bluegrass fiddler, Chubby Wise, who sounds like he's been listening to some of the younger pickers. Ricky Skaggs who now heads up Emmy Lou Harris's band is playing a jazzy mandolin which adds a sense of timelessness to the recording. Tommy Boyd is a regular with Spark's band and a master of many instruments. Here he uses his dobro to play every steelguitar lick those old lp steels had in them but, with the clear full tone that only a dobro can provide.

This album may be a statement by Sparks at a time when many bluegrassers are attempting to break down stereotypes and show us that real county music, the kind played by real people, still exists.

Free Films To Be Shown

The IAA and the Social Committee will present two films in the month of April.

The first film will be **The Story of Adele H.** and will be presented on Wednesday, April 5 at 2 pm in the Student Center and at 8 pm in the Auditorium. The second film will be **Emmanuelle: The Joys of a Woman** and will be presented on Wednesday, April 19 at the same times and locations. Admission to all viewings is free.

The Story of Adele H.

Francois Truffaut's fascination with romanticism and passion achieves its fullest expression in this love story revolving around the daughter of Victor Hugo. The film is an hypnotic revelation of Adele Hugo's unrequited but unrelenting desire for a British lieutenant—a delirious passion that ultimately became a tragic

and shattering obsession.

"**The Story of Adele H.** is a beautiful, rigorous, very original film. It contemplates the classic beauty of Adele, played with extraordinary grace by Isabelle Adjani. This profoundly beautiful film is about Adele's journey into a magnificent, isolating obsession. This is Truffaut's most severe, most romantic meditation upon love. The film makes us see both the madness and the grandeur of the passion. A unique film."

-Vincent Canby
New York Times

"Isabelle Adjani's soft, plangent quality (along with her trained, outsize talent) makes it possible for Adele's heroic insanity to seem to explode on the screen. Adele is a riveting, great character because she goes all the way with it."

Pauline Kael
New Yorker

"**The Story of Adele H.** is a lovely, sometimes almost ravishing reflection of lost lives. Of all Francois Truffaut's films it is the most beautiful. In **Adele**, Truffaut has found a heroine who perfectly embodies and reflects his own intense romanticism. And in the course of her torturous love affair Truffaut can further chart the shattering refractions of an obsession."

Jay Cocks
Time

Emmanuelle
The Joys of a Woman

Following in the footsteps of the first **Emmanuelle**, Francis Giacobetti broadens the scope of erotic cinema in this bold chronicle of a woman's odyssey toward sensual freedom. Exotically set and exquisitely photographed in Bangkok, Hong Kong and Bali, vitually every variation on sexual activity is depicted as the liberated heroine pursues the peaks of passion and desire. Her exploration captures the essence of beauty and ugliness, sophistication and innocence and the curious admixture of French culture and Oriental custom.

"**Emmanuelle, The Joys of a Woman** is visually vastly superior to our home-grown porn. The girls, headed by Sylvia Kristel, are gorgeous, and gorgeously gowned (when ever they are gowned). The settings are handsome, and made even more so by Robert Fraisse's glowing side screen photography. Francis Lai has contributed another of his haunting scores."

Arthur Knight
Hollywood Reporter

"Miss Kristel, possessed of the kind of beauty that makes you want to be in three places at once, was an instant sensation ... each scene is suffused with the soft, sensuous light of a fashoin spread. This time out, **Emmanuelle's** erotic

quest leads her from Bangkok to Hong Kong to Bali. No holds are barred as she turns innocence inside out in search of the perfect hedonistic life ... behind the lens is Francis Giacobetti, one of the Continent's leading fashoin photographers ... the French have a slightly different approach to erotic film making. They believe that a work does not have to be explicit to be exciting, that less is more. The second coming of **Emmanuelle** stops just short of complete fantasy fulfillment."

Bruce Williamson
Playboy

Contributions Welcome

The scope of the arts is unlimited in potential. You can help us realize this potential. Have you been to a movie, play, art exhibit, or concert that was so good (or bad) that you'd be inspired to write about it? Well, then write about it, and submit it to the Arts and Culture page of the Reader.



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IAA & the Social Committee

Present

The Films

The Story of Adele H.

on April 5

and

Emmanuelle

The Joys of a Woman

on April 19

2 p.m. in the Student Center

8 p.m. in the Auditorium

FREE



Featuring
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Two Bars - Game Room - Fireplace - Dancing

Thurs. March 30 Don Stover's White Oak Mountain Boys
Fri. March 31 Possum Boys
Sat. April 1 Trigger Happy
Wed. April 5 Winter Solstice featuring Jim Miller and Tom Strohman from Third Stream

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